

DISPATCHES

FROM A SKETCHBOOK



Anxious Museum, charcoal 42 x 56", 2012.

"It's amazing how many times a day you find yourself waiting for someone," says Garth Claassen –painter, ceramist, and sculptor –momentarily seated in his long, narrow, cinderblock studio on the second floor of the Langroise Center at The College of Idaho, Caldwell. He fills those waits by drawing in compact sketchbooks: More than 50 emeriti line a shelf in his office –red, green, black spines – a portable supply depot of observation and imagination packed across the years. He carries a sketchbook the way other people wear glasses, or carry a cell phone. He sketches in meetings, sketches on the phone, sketches on planes. If students sketch while listening to one of his lectures? "That's all good," he says.

Born and raised in South Africa during its apartheid period, Claassen spent the first 27 years of his life in Pietermaritzburg, the provincial capital locally known as Sleepy Hollow, a city inland from the seaport of Durban. During the 1970s he obtained a BAFA and a Graduate Diploma in Fine Arts from the University of Natal there, and then was a pottery teacher for three years at the local technical college. He concentrated on totemic ceramic sculptures – some pieces six feet tall, slab-built; others, with parts thrown and assembled.

The art department at the University of Natal emphasized art history and this prompted Claassen to apply for a Fulbright Fellowship to study in the U.S. In 1982, he enrolled in the graduate program at Indiana University, eventually earning a Ph.D. in the



Man on the Dump, charcoal 36 x 24", 2012.

history of modern art with a special focus on abstract sculpture. While there, he met and married Karen Brown, from Michigan, who was studying African art history

...I wasn't even sure where Idaho was

In 1989, when Garth's visa expired, they went to South Africa to teach art history at the university in Natal for two years; Garth also taught life drawing and ceramics. In 1992 they moved to Johannesburg, and both lectured in art history at the University of the Witwatersrand for three years. Being without a ceramics studio during this time, Garth turned principally to drawing. The Claassens returned to the United States in 1993, shortly after the birth of their son Henry. Garth sent out 30-some applications for college teaching jobs. He was elated to be offered a faculty

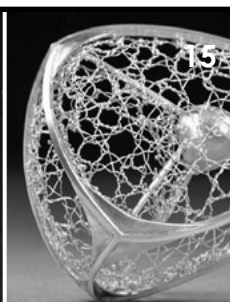
42

s a t i t u d e s

49

Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.

I N S I D E T H I S I S S U E



DISPATCHES FROM A SKETCHBOOK... continued



Shore, Barrier Arm, oil on canvas, 5 x 5", 2012.



Estone Perpetua?, oilstick on Masonite, 48 x 36".



Man with Dolosse II, oil on canvas, 6 x 6", 2012.

position at The College of Idaho, but he recalls with a laugh, "I wasn't even sure where Idaho was. I'd read about it in cowboy books, but I thought maybe they made that stuff up." He has been teaching art history and life drawing and directing the Rosenthal Gallery of Art on campus ever since.

Garth's painting over the last ten years or so reflects his skills and training as a consummate draftsman and as an art historian, as well as his admiration for a handful of artists—British modern sculptors Tony Cragg and Richard Deacon, South African William Kentridge, for example—all tributaries flowing into the same river.

Inspired by the Great Seal of the State of Idaho, in 2001 Garth completed a series of 18 paintings on 4 x 8" gessoed Masonite, "Estone Perpetua?" with sonorous echoes of the social realism of Mexican muralists such as José Orozco and David Siqueiros in particular. The series assimilates the influence of Hellenistic and Roman imperial portraits and examines the coded, idealized messages in heraldic emblems. Claassen's approach to the human figure, moreover, the fullness and density of form—men and women laboring with tools in fields and forests—reveals his classical approach. The work as a whole represents a remarkable and insufficiently heralded achievement in a state with a succinct artistic history. Until then, nothing like it had ever been attempted in Idaho.

Claassen's next series, "A Short History of Modern Sculpture," extended his classical approach into his special area, modern abstract sculpture, and reflects his body of knowledge: anatomical forms fuse with bold sculptural ones, although the human shapes, victims of time or elements or vandals, are fragmented to robust torsos. (The abstract forms in the series are derived

from the American sculptor, Tony Smith, whose work was the subject of Claassen's doctoral dissertation.)

Garth says he comes to the end of one series "when another has grown out of it," and he adds, "I explore a lot of it in my sketchbooks. I tend to decide if its going to be on paper or board, and then I choose several possibilities from my sketchbook and rough them out in pencil or oilstick. One drawing may give me ideas about how to solve problems in another."

...I see them as Everyman figures

The subsequent series, in his words, "fell under the broad heading of 'The Heavy Dancers,' and originated over the summer of 2003 during the U.S. build-up for the invasion of Iraq. I began with drawings and paintings [Nupastel, charcoal, conté crayon] that depicted chunky blundering titans bent on confronting some as yet invisible enemy. I gave them briefcases and umbrellas to wield, and covered their heads with cardboard boxes and fire buckets. Later, I began to shroud the boxes in black cloth like that used by early photographers and to draw barrel lenses projecting from the front. For me, these lenses evoke both the camera and the searchlight. The figures are set in barren landscapes containing stockades and watchtowers. Some figures...carry their cages along with them. They seem purposeful, often energetic, [but] the point of their actions is obscure. When equipped with lenses, their gaze is focused, leaving them blind to the wider context. They are powerfully muscled...often show signs of aging...are naked, and while this reveals their physical power, it also renders them vulnerable...deprived of garments that might identify them by culture or nationality... [this is] important to me because I see them as

Everyman figures that exemplify a recurrent and universal form of imperialistic folly."

"Heavy Dancers" led in turn to "Bloated Floaters... and the Defense of Empire"; and both series call to mind Goya's etchings made between 1810 and 1820, "The Disasters of War," and their political and cultural themes—many of them loosely based on Goya's sketchbook-journal studies.

"Defense of Empire" also summons the expressive political paintings of Chicago-born Leon Golub (1920-2004), whose dark figural work portrayed systems of individual and institutional power, conflict, and brutality: mercenaries and terrorists, victims and prisoners. Too, some aspects of Claassen's work shares the near-neighborhood of his contemporary—South African mixed-media artist William Kentridge, with whom he shares a political milieu and concerns about social injustice. (Kentridge's parents were lawyers famous for their defense of victims of apartheid.) Garth comments that while they are both involved in these issues, his fellow artist "is able to dive into the heart of them in a way that makes me feel rather like a bystander." Important to the work of both artists, as well, are the painters George Grosz, Otto Dix, and Max Beckmann.

Claassen stands in his studio, with short hair and beard and possessed of an amiable demeanor, dressed in a rust-colored shirt, jeans, and dark Nikes. The conversation returns to his sketchbooks, their pencil and ink images where his ideas gestate. He says: "Pencil tends to encourage more detail; ink compels you to be more forceful—you can't rub something out." Hung above a couch, two chairs, and three easels, at least 60 paintings splash the walls, 20 of them grouped in an obvious grid. He admits with a smile that he once had 140 drawings pinned up at the same time, since he prefers "to work on several pieces at a time...[and

have] a window of months where I can look at work and go back to make changes."

It was around me like a climate.

In 2011, 20 fresh canvases painted in somber oilbar tones glistened with ship hulls afloat in disquieted water, vertical nets of twisted rebar, struggling swimmers. That series was loosely based on prison ships, a common and woeful form of internment in Britain in the 1800s—more recently used in Australia for juvenile correction centers; by the military in Chile for political prisoners of the Pinochet regime; and, reportedly, by the U.S. Navy to hold pirates and terrorists for interrogation or "extraordinary rendition."

Asked about the political influences on his artistic sensibilities, Garth confesses that he was aware of politics growing up in South Africa: "It was always around me, like a climate." Enlarging on the subject somewhat, he says that the now well known South African artist Andries Botha was a fellow student in the 1970s and "once pointed out to me that while blacks were unquestionably victims of apartheid, so, in a different way, were whites."

The now of his news is a series of small oil paintings related to the theme of borders and fences that have preoccupied Claassen for some time. The foregrounds of several pictures have blocky, interlocking forms called *dolosse*, huge cast-concrete structures designed to reinforce shores against erosion, and invented in

the mid-1960s by a South African engineer. They form a buffer against waves and dissipate the force of tides more effectively than rigid walls. "My recent paintings...are about change and resistance to change, adaptation and the refusal to adapt. Do we see change coming or does it loom over our unsuspecting heads like an incoming drone? Do we start from scratch, or do we work with useable fragments...? These thoughts sometimes cross my mind as I paint my figures into tight corners."

It has been ten years since Claassen abandoned ceramics for painting, but he does not regret the metamorphosis. "Painting is an adventure for me because I wasn't really trained as a painter. I learned to draw and make sculpture, and I only came to painting over the past twelve years or so." Assiduous work is his weekly text. Summers he paints every day, often for ten hours at a stretch. It pulls series together the way chapters make a book.

The recipient of two distinguished fellowships in the visual arts from the Idaho Commission on the Arts, Claassen also has had work accepted into four juried Biennial (now Triennial) exhibitions at the Boise Art Museum and was honored with a solo show there in 2008, as well as one at the Stewart Gallery in Boise. "I've been very lucky" he says quietly. Maybe. One thing about good luck, however, is how hard it is to detect—it looks so much like something one has earned.

—CC

A Short History of Modern Sculpture, Shield, charcoal, conté, and pastel on paper, 24 x 36".



A Short History of Modern Sculpture, Archer, charcoal, conté, and pastel on paper, 24 x 36".



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ART WORKS.

COMMISSIONERS

ARE VOLUNTEERS



Chumley with his personal trainer.

Rosemary Reinhardt
Appointed: 10/12/2012
Education: University of Idaho,
 Wayne State University
Home: Boise

Born and raised in Lewiston, Idaho, and one of ten children, Rosemary Reinhardt attended Lewis-Clark State College there before matriculating to the University of Idaho. She met and married her husband Tom at the University; subsequently, the couple moved to Tempe, Arizona, and while Tom pursued his MBA at Arizona State University, Rosemary worked as the assistant manager for ticketing operations for the ASU performing arts center, the opera theatre, activity center, and Sun Devil Stadium.

Following Tom's graduation, the Reinhardts moved to Detroit, where Rosemary was employed as the marketing coordinator for the performing arts center at Macomb Community College. She went on to earn an MA in theatre management at Wayne State University—one of a few schools in the country that then offered a graduate degree in theatre management.

When new employment opportunities beckoned, the Reinhardts departed Detroit for Denver. After taking a decade off to be home with their children, Rosemary went to work part-time as an admissions assistant at the University of Denver.

In 2001, the Reinhardts emigrated west to Idaho again, where they still had family and where both

of them had fond recollections: "We wanted to get back to Idaho and raise our kids here." In Boise, she was employed at St. Alphonsus Foundation, planning, implementing, and promoting annual fund-raising events for the hospital. Two years later, she became the marketing director for the Idaho Shakespeare Festival. In 2007, she joined Boise State as the special assistant to the President and over the past five years has been assigned a variety of responsibilities, including a stint as interim director for the Morrison Center for the Performing Arts and most recently, as interim vice president for university advancement. In December 2012, Rosemary was selected as the new director of the Osher Lifelong Learning Institute at Boise State, replacing Ellie McKinnon, who retired. The Institute is a membership-based academic program that provides "intellectually challenging non-credit courses, lectures, and special events designed for people beyond age fifty."

The Reinhardts have two sons: Max, a senior at University of Idaho majoring in biology, and John, a freshman philosophy major at Boise State University.

Lat: Your first connection to the arts?

Actually, it was through my mother, who was an accomplished pianist and lover of the arts. She promised that if I took piano lessons for a year, then she would let me take skiing lessons. The skiing lessons turned out better than the piano lessons, much to her disappointment. And my mother took us to see the Seattle Repertory Theatre productions when the company toured to Lewiston. Those plays sparked my involvement with drama when I was in high school. I thought it looked like they were having so much fun that I'd like to do it.

Lat: Have you expectations as a commissioner?

I expect to keep up with what is happening locally and nationally with the arts and funding. And I intend to be actively engaged in arts advocacy for Idaho.

Lat: What do you like to do for recreation?

I cross-country ski in winter. I enjoy hiking in the foothills with my Humane Society mutt, 'Chumley.' And I like home renovation projects—on our kitchen currently, and on our cabin near Cascade.

Lat: Historical person with whom you would like to spend an evening?

Anyone who broke the mold.

Lat: Living person you most admire?

I admire a great number of people—really just people who are fearless and anyone who works on behalf of children.

Lat: What book are you reading?

I just finished Barbara Kingsolver's, *Flight Behavior*, and I just started Kim Barnes' newest novel, *In the Kingdom of Men*.

Lat: Do you have a favorite book or author?

I don't have a favorite, but I love the classics, and I read Edith Wharton and William Faulkner this summer. I like a good story with rich characters. I can tell you my favorite children's book: *Where the Red Fern Grows*. I must have read it fifteen times, and I read it to my boys when they were small, and we'd all cry.

Lat: Is there an art form or artist you favor?

Renaissance art. And I'm fond of Alexander Calder's mobiles and big, messy, colorful, tormented pieces like Jackson Pollack's.

Lat: Your greatest fear?

I don't dwell on it, but I suppose it would be that harm might come to my children or loved ones.

Lat: Your idea of a perfect day?

A snowy day at our cabin with our kids and a good book.

Lat: What do you most dislike?

Again, not something I think much about, but obviously matters such as child abuse. Narrow-mindedness. Hate.

Lat: Your favorite occupation?

Working on a college campus. People are there because they want to expand their minds—there is amazing culture in a university setting—and I am grateful to be there in any capacity. Boise State is a great place to work. So my favorite occupation now is being director of Osher Institute. I am passionate about lifelong learning and the job is an opportunity to combine all my skills in one program. Osher is sometimes referred to as "a health club for the mind."

Lat: What is your motto?

I don't really have one, but my husband's is "Luck favors the prepared mind."

STORIES ARE

FOR JOINING THE PAST TO THE FUTURE

— Tim O'Brien



Faison en route to NASAA conference.

Who Tells Ours?

The arts are at the core of civilized society. They define us. They tell the world who we are as a people and for what we stand. The arts communicate our humanity and are the essential expression of our American soul. In times of feverish change, the restatement of the human and civic values by which we live becomes ever more essential.

Most certainly, the arts provide commerce. Americans for the Arts' recent study, *Arts & Economic Prosperity IV—the Economic Impact of the Not-for-profit Arts & Culture Industry*, reveals that in 2010, such artistic and cultural organizations pumped an estimated \$61 billion into the American economy, supported four million full-time-equivalent jobs, and contributed \$22 billion in local, state, and federal taxes, nationally. Not-for-profit arts and culture organizations are employers, producers, consumers, and key promoters of their towns, cities and regions.

And still, the value of the arts escalates. The creation of such work is nothing less than expression of the human soul and the soul of our civilization, as Idahoans, as Americans, as human beings.

It just keeps recurring: "Who tells our stories?" They are told by artists and artisans, writers and musicians, actors and dancers.

These are the storytellers whose exquisite work—in silver and leather, in quills and wood and basket grass—perpetuates our families, our ethnicities, our traditions, and our aspirations. They tell them in paint, in bronze, in ceramics, in the written word, and live on stage. And true to the creative spirit, they constantly renew artistic forms, even as they reaffirm our civic soul.

All this work has financial value, of course, contributing to personal and collective wealth. Yet the impetus—the spark of our humanity—has a value beyond the fiscal. As Westerners who care say, "Some things aren't for sale."

So as we begin another year with economic uncertainties, the arts in Idaho still retain much good will, as well as the support of our civic leaders. We maintain our civic soul as we forge consensus and create the solutions to issues. We spurn negativity that would corrode our civility and our public institutions. The Idaho Commission on the Arts remains an essential partner in that consensus: sustaining services that contribute to our society now and for future generations; striving for innovation in our work, as do Idaho artists. And Idaho's artists will fortify the soul of our state, with eloquence and creativity, so that other Idahoans will know from where they came.

— Michael Faison, Executive Director

THE ARTS' position



Choreographers reveal their feelings and thoughts with movement.

IN THE SCHOOL CURRICULUM

symbolizes to the young what adults believe is important.

– Elliot Eisner

Sharing your art form

The Commission welcomed five new Idaho artists to the *Directory of Teaching Artists* at the Fall Artist Orientation and Retreat in Boise. Sue Latta, Boise mixed-media sculptor; Clarabelle Van Niekerk, Sandpoint author, composer, and illustrator; Troy Passey, Boise conceptual artist; Sara Forsythe, Coeur d'Alene visual artist; and Rebecca Haley, Moscow creative dramatist join twenty-five other teaching-artist colleagues in the *Directory*.

The *Directory of Teaching Artists* lists Idaho artists available to work in schools as Artists in Residence. They have been through a rigorous screening process and participate in annual professional-development training. They are outstanding communicators and representatives of their artistic disciplines who enjoy sharing with young people their ideas, vision, and expertise in the creative process.

Working in the arts and with artists helps young people develop skills, knowledge, and ways of thinking that allow them to address complexity and foster creative approaches. By working with skilled teaching artists, teachers and students and community members acquire an appreciation of the artists' insights, experience, and unique vision. Artists and teachers together create an arts-integrated curriculum promoting understanding through an art form. Classrooms are transformed into studios and performance spaces, engaging students in learning through the arts—more complex thinking skills transferred across media. The residency experience underscores the importance of the creative process in education.

Visit the Commission's Artist in Residency web pages for information about these artists, and explore the possibilities of developing projects that meet the needs of the students and tap an artist's creative process at arts.idaho.gov/ae/roster/index.html

WHAT IS THE BIG IDEA?

During the Fall Orientation and Retreat, education consultant Eric Johnson led Idaho teaching artists in examining how concepts can provide a content framework for art and academics. Working with traditional Mexican dancer Norma Pintar, the group discussed how people express and share their lives and ideas and culture with those around them. Johnson emphasized that this is what students should understand – not just do – as a result of studying a particular subject. Such essential understandings, moreover, articulate what students should revisit, ideally, over the course of their lives. Organizing residency projects around these concepts provides teachers and their teaching artists with an array of instructional approaches and abundant methods for student work in media and disciplines.

– Ruth Piispanen, Director, Arts Education



Teaching artists at the retreat share feedback for improvements.



Teaching artists discuss what, as a result of their residency, they want students to learn and accomplish.

I WAS FORMED

BY WHAT RUSHES TOWARD US,

and what flows away.

– Judyth Hill



Bhima Bandhari & Sue Schiele at Artisans4HOPE.



Bhima Bandhari & Kathy McGowen.



Ornament layout discussion.



Cary Schwarz carving.

Fieldnotes 2012

Four key issues identified in community meetings orient the work and services of the Idaho Commission on the Arts. Recently, the Commission's Folk & Traditional Arts Program (FTAP) designed the Master-to-Master (M2M) workshops to address two of these key issues: provide professional services and reduce isolation by gaining new skills and enhancing the professional network. In M2M workshops, assessment of value ranks quality of experience above numeric ratings. In collaboration with Artisans4HOPE, the FTAP developed "Voices in Transition," a project with newcomer textile artists resettled in Boise. Malia Collins is the lead writer for the following projects:

Gathering the Masters and listening: The project brings master practitioners of a given art form together to share and enhance skills related to their practice. At the gatherings, exemplary practitioners lead peers in a journey of rediscovery and community building. On January 6-7, Cary Schwarz from Salmon, Idaho, conducted a leather-carving workshop for Idaho peers at the Idaho State Historical Museum. A respected saddle and case-maker, he has mastered a unique style of tessellating and carving flowers and other embellishments on a saddle or case. Seven of his Idaho peers attended his M2M workshop. "... the best part of this class was the opportunity to see how someone else goes about getting the end result of a carved piece of leather," said Midvale resident Brian Hochstrat. Other participants were Deanna Attebery (Emmett), Steve Derricott (Meridian), Brandy Kildow (Emmett), Ron Rose (Buhl), Jim Lacey and Conley Walker (Weiser).

Evaluation of the workshop was done by Collins. "I had the artists write their reflections of the floral carving workshop in verse form, using Judyth Hill's line 'I was formed by...' from her poem *From Red Bank*, as a prompt. I think this was a valuable way to evaluate the workshop because each of them had their leather-working tool kits right in front of them. There were so many...I knew I had to find a way to get that specificity into the evaluations. For someone like myself, who doesn't know about leather working, I learned the specifics of their craft by having

them include it in their writing...it was valuable for them because it went deeper than just answering 'yes' or 'no,' and it was valuable for me because I could connect to their work by listening to them name the objects and parts of their creative process."

Kildow: *fear of the unknown./The unknown quantity and known quality of my knowledge and skill/ I was formed by the chance to see our works through others' eyes./ To understand how, why, and when to use a flower, vine or tool to create a group of flowers that seeming could dance on the leather surface.*

Derricott: *the hiss of pencil on paper/ the silent erasing of lines I'm not wedded to/ the rising swell of achievement when a pattern comes to life.*

Attebery: *horse savvy./ A drive to create in related form, /mallet and shader in hand./ I've come home.*

Lacey: *the swivel knife and covered by the flower.*

Rose: *the ability to be my own boss./ To work as hard (or not) as I want./ The harder you work, the more you get done, the more rewarding it is.*

Walker: *walking away from this class, I now carry even more expectations of myself to continually move my work to an elevated level.*

Voices in Transition: This exhibition will feature story cloths and broadsides by ten artisans who have been working with Collins to share their memoirs of life at home, in transition, and after arrival in Boise. Some of the stories tell of separation and loss, others of survival under unusual circumstances. All of these stories reveal their ability to adapt to new circumstances and to create community in a home away from home. These newcomers offer long-time local residents a novel window through which they can see the quality of life in their own hometown. "Voices" will be open February 4-April 30, 2013 in the Alaska Building, 1020 Main St, Boise, coinciding with the Idaho Office for Refugees' annual Conference on Refugees.

– Maria Carmen Gambliel, Director, Folk & Traditional Arts

Stephen Schultz studio, Sandpoint.



SPACE

FOR THE SPIRIT TO BREATHE.

– Rainier Maria Rilke

The incubation space where writers and painters, ceramists and sculptors, weavers and photographers and musicians (and all manner of other artists) fabricate their creations is a subject of endless fascination for those of us who are not artists. We are often persuaded that perhaps the studio or atelier itself contains the kindling for the creative impulse, as we assumed the quill or Montblanc pen did for the writer. Chuck Close, however, who has been a leading figure in contemporary art since his first solo exhibition in 1970, knows something about confined quarters—in 1988 he was partially paralyzed by a spinal blood clot that left him in a wheelchair—and he says, “Inspiration is for amateurs. The rest of us just show up and get to work.” So here, accompanied by observations about the “solitary artistic mystery,” is a selection of the unassuming spaces, from riotous to well-ordered, where Idaho artists pursue their routines, often daily, often for decades.

Charlie Gill studio, Boise.



Evelyn Sooter home-studio, Clark Fork.



JanyRae Seda studio, Boise.



James Castle's Boise studio for 30 years. Jan Boles photo.



Stephen Schultz studio, detail.



Studio 518, Cassandra Schiffer, Boise.

When you're in the studio painting, there are a lot of people in there with you—your teachers, friends, painters from history, critics...and one by one if you're really painting, they walk out. And if you're really painting YOU walk out.

– Philip Guston

I always prefer to work in the studio. It isolates people from their environment. They become in a sense...symbolic of themselves.

– Richard Avedon

My studio begins at the art supply store. I imagine all the paintings trapped inside those tubes of paint.

– John Ferrie

You need a room with no view so imagination can meet memory in the dark.

– Annie Dillard

People who aren't artists seem to not understand exactly what a studio is. It's not a store. It's not a factory. It's not a theme park. It's my personal space and their company is not so invasive.

– Eleanor Blair

I step into my studio and nothing will be the same ever again.

– Franco Paisio

A rain-tight roof, frugal living, a box of colors, and sunlight through clear windows keep the soul attuned and the body vigorous for one's daily work.

– Albert Pinkham Ryder

Here I am, where I ought to be. A writer must have a place where he or she feels this, a place to love and be irritated with.

– Louise Erdrich

Studio 518, Geoff Krueger, Boise.

Every time you go into the studio it's like 'chasing a greased pig.'

– John Erickson

My studio begins at the art supply store. I imagine all the paintings trapped inside those tubes of paint.

– John Ferrie

Things don't get tough in the studio. Sometimes things get tough outside the studio and going in the studio is a relief, a sanctuary, therapy.

– Mark Kostabi

An artist's studio should be a small space because small rooms discipline the mind...

– Leonardo da Vinci

The only bad studio is the unused one.

– Robert Genn

The studio is ancillary. The artist's drive is the key.

– Robert Sescio

Further Reading:

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– Barbara Robinson, Director, Artists Services

SISTER LOU

1. *Confession Among the Raspberries*

When my husband-to-be fell ill, and lingered on
in his hammock, I thought for a long time
our love was being tested, but I didn't know why.
And all around us the clues,
if that's what they were, drove me wild.
The morning-glories at his side, climbing,
bursting quietly into erotic pinks and blues,
a bee, as he dozed, hovering over those pale lips,
humming the same desiring tune...
I brought the dear man the books he requested,
War and Peace, *The Babe*, Thurber's cartoons, others—
they lay scattered in the grass under his back;
I don't think they were ever opened,
though when he felt strong he liked to pile them
across his chest, saying they would protect him.
Do I make him sound as if he were not all there?
It was I who wasn't. The morning he died
I had been cooling his hot face with a cloth.
It was early August, like today, and he simply sighed.
The raspberries were plump, perfect to pick. Then as now
I filled my pail. I remember thinking—
though his old healer Jake got hit by the ambulance
and had to be shot, nothing seemed unusual.

2. *Legacy*

He left me his brass cougar buckle, a pearl-
handled pen knife not very sharp, a baseball
autographed by Willie McCovey...and all those books
packed in boxes. Taking them out of the truck's
swept bed, his brothers were silent—it was hard
foreign duty for them delivering this load.
Bales of hay, bawling calves, back-breaking stone
would have been far lighter. But they were alone
with me and Buddy's books, and Buddy, the only real wit
among us, was having none of it.

Finally they said: these
things weigh a ton—though anyone could see the ease
with which the two big bearish men carried them.
I reckon, now, past all that solemn
chore, they were trying to say something else.
Something about value, Buddy's fierce
devotion to a world so large that, when you bent
to pick it up, you knew...you knew it had content.
Oh Willard, Frank, don't hide behind your wary rancher's look.
When I offered you the buckle, knife, and ball,
or anything else you'd like to take along,
remember what you took.

3. *She Remembers His Wake*

Their hands were clammy,
their eyes had a glare—
finally they were like funny
wooden dummies talking away
in somebody's lap, telling me
Lou, Lou, it just isn't fair.

Outside, I worked my way
under the stars to the barn.
Stayed there till it was over.
Then I drove to Spokane.
Bought my poison, sloe gin,
and a room loaded for bear.

I flung off my Stetson hat.
Flopped on the big red bed.
In the useless mirror above
I had straw in my hair.
First time in a place like that.
Had to laugh. Didn't care.

4. *Sister Lou Feeling Low*

Since You know everything
You know living in a monastery isn't hard,
I mean really hard like pulling calves
tucked in crosswise, their necks
wrapped with cord. Still,

there are times I gaze in all the space above
and think: me? This speck of burning bones and water
is Your dwelling place? As I'm looking at it,
seeing light, I know even a star
is nothing but a cinder.

Brown dwarfs, black holes, gas. Try
the next sky over, and the next, and ...
There is no end to the ashes You are making.
During Mass I've had to bite my tongue
to keep from crying out: Is God so cold?

Some days I wish I rode
among my herd again, a mountain cat
edging close, to get the blood
rushing up my spine. For I can
sink, Lord, until my cheek's
in dirt. A worm,
oh yes, crawling
toward my arms, his tiny ways...
Pardon me, Father, the days I lose myself
are my salvation.

5. *Sister Lou On St. Gertrude's Mountain*

Three Stations on the Way of the Cross
are missing this glorious afternoon,
because they are in the carpenter's shop being painted.
Therefore at the little shelter where we should find Jesus
falling the first time, there is only a magpie feather—
and at the next one, where He would meet His mother,
there is simply the bare wood of an empty cupboard.
Farther up the pine-needled path,
where Veronica would be stepping forth to wipe His face,
some poor soul has left, folded in half, a dollar.
Otherwise, eleven chapters of the story are brightly in place,
having been sanded, primed, and given fresh coats of color.
They are so pretty they are hard to look at—
and in fact I don't look much,
and hurry on to higher ground,

where the former inhabitants of this loveliness lie, row on row,
around our founder—a woman whose name, Hildegard Vogler,
sometimes gives me two mildly profane thoughts:
one of the red hair I used to wear under a man's hat,
the other of a sausage I used to enjoy.
But up here what I really want is the long view
across all the green and gold rolled out,
and at the farthest reach the Seven Devils
thrusting their peaks toward the sky.
I like knowing how everything in this picture never changes
and yet is always surprising me—
that somewhere in all that distance, for instance,
a boy dreaming over his book of poems
and a girl on her tractor mowing down hay
would meet, and meet again, and think they would never die,—
on an afternoon a lot like this one,
even make their way up the mountain and see
a child wave her cheap plastic whirligig behind the last Station,
having fun.

— Gary Gildner has lived in Grangeville since 1993 and has
published 21 books of poetry, fiction, and nonfiction. He is the
recipient of two NEA Fellowships, Pushcart Prizes in fiction
and nonfiction, the Iowa Poetry Prize, and the William Carlos
Williams and Theodore Roethke prizes. *Sister Lou* first appeared
in *I-70 Review*. This narrative poem was sparked by a visit to St.
Gertrude's Monastery in Cottonwood, Idaho, while the stations
were undergoing restoration.

TALENT

CAN'T BE TAUGHT,

but it can be awakened.

— Wallace Stegner

The esteemed, self-taught artist-bookmaker James Castle (1899-1977) was born and grew up in Garden Valley, Idaho. Deaf and nonverbal, he worked with a prolific, fecund intensity and dedicated resolution, recycling scrap paper and cardboard boxes into his art painted from stove soot mixed with spittle and applied with a small sharpened stick. To date and since his death, there have been more than 100 exhibitions of his work in the United States and Europe.

Last spring, Garden Valley Elementary (214 students) and Lowman Elementary (a one-room schoolhouse), with assistance from the Garden Valley Syringa Club (a women's service organization, est. 1915), hosted a three-day artist residency with conceptual artist and Castle partisan Troy Passey from Boise. Passey, whose work is largely black and white, developed lesson plans for kindergarten, second, and fourth grades and shared with them his thoughts about the artist's life and his own art. In anticipation of the residency, the Syringa Club employed its motto—"Reduce, Reuse, Recycle"—to collect can labels and cereal cartons from the school cafeteria and from the students at home.

The entire student body was introduced by film and lecture to the life of their now-renowned former resident. They learned details about his youth, schooling, artistic development, and the varieties of his creations: books to dolls, collages to sewn assemblage. They examined original Castle work and studied old calendars and looked at reproductions of his books.

Passey worked with each class separately. As part of a unique and imaginative approach, students were furnished with wood ash, charcoal sticks, glue sticks, recycled papers, and printed texts they could appropriate. Fourth graders, moreover, were given foam earplugs. Once they inserted them, they pursued their hour-long art assignment in a deafened and industrious silence—

delighted, no doubt, at permission for the first time in four years to stopper the pedagogical voice; it was difficult for a visitor to discern whether teacher or student was more dumbfounded by the tongueless hush. Comments from the young artists, however, once they retrieved their earplugs ("Can we keep these, please?"), were revealing:

With the earplugs, I felt totally cut off from the world.

I felt like the battery on my hearing aid died.

I like working with earplugs in because you stay calm and focused.

The earplugs help me think better—it's like a new world.

...it was really cool to have the earplugs. I can hear myself think.

When I draw [in silence] I get happy because you can make things that you have never seen in your life before.

I'm not going to speak for the rest of the day.

A week after the residency was completed (two students, incidentally, made a video of the collaborative process, using a FLIP camera), the town of Crouch held a well-publicized celebratory student reception, presentation, and exhibition at the community hall in Garden Valley. Again, the Syringe Club arranged the space and provided refreshments for a remarkable turnout of residents and parents.

In addition to a new-found local appreciation of one of its own, another enduring outcome of this residency is the planned installation of a porcelain sign downtown, designed by Mark Baltes, recognizing Garden Valley as the birthplace of its internationally-acclaimed native son, James Castle.



Drawing that BLAW face was cool because we got to use charcoal and because it was fun.

ENGAGE

THE USERS IN THE DESIGN PROCESS

—don't just ask what they need, but how they think it can be achieved.

— Amos Winter



Arts, History and Recreation team in Lapwai.

Idaho Rural Partnership and the Arts in Idaho

The Idaho Rural Partnership conducts the Idaho Community Review to provide towns with objective information from external community development professionals, create a forum to express internal leadership viewpoints and citizen feedback, recommend resources, and provide necessary follow-up.

The Idaho Community Review is a collaboration of the Idaho Rural Partnership with the Association of Idaho Cities, Idaho Department of Commerce, the U.S. Department of Agriculture - Rural Development, the U.S. Department of Housing & Urban Development, Idaho Housing & Finance Association, University of Idaho, Idaho Commission on the Arts, and a host of other federal, state, local, and private organizations. It bolsters community plans to institute and complete local development strategies.

A visiting team of up to fifteen community development professionals divides into three groups that tour a community, focusing on local priorities: arts, history, housing, education, transportation, communication, infrastructure, health care, youth and seniors, economic development, land-use planning, natural and recreation resources, community identity and design, civic life and community involvement. The team meets with community leaders, interviews and surveys citizens, and gives an oral presentation of observations, resources, and recommendations. Within a few months, a written report is sent to the community, including detailed observations and expansion upon possible actions and resources.

In 2012, the Idaho Commission on the Arts community development staff participated in two Community Reviews: one with Lapwai, Idaho, and the Nez Perce Tribe; the other with Driggs, Idaho. Community members, in a directed process, expressed their frustrations and successes, while sharing in consideration of future plans. When a community indicates, as a part of its initial survey, that the "Arts" are inherently important to its residents or that the arts may elevate its economy, or both, Commission staff are invited to participate. Since this program began in 2001, twenty-eight communities have availed themselves of such a review, and our citizens indicate that the arts are a significant factor in most Idaho communities. The Commission facilitates discussions that connect the creative-dots, in order that artists within these communities are supported and contribute to the civic-development discussion. Ultimately, projects reflect the personality of communities as they develop civic designs, public art, or community events. Artists direct and refine the process.

The community review process requires up to four days, and although it is not a panacea, it is regarded by participants as a unifying, invigorating, and visionary experience. Moreover, the review provides invaluable networking, future resource referrals, and follow-up, together with outside sources of support.

To learn more about the Idaho Rural Partnership and Idaho Community Review visit irp.idaho.gov.

— Michelle Coleman, Director, Community Development

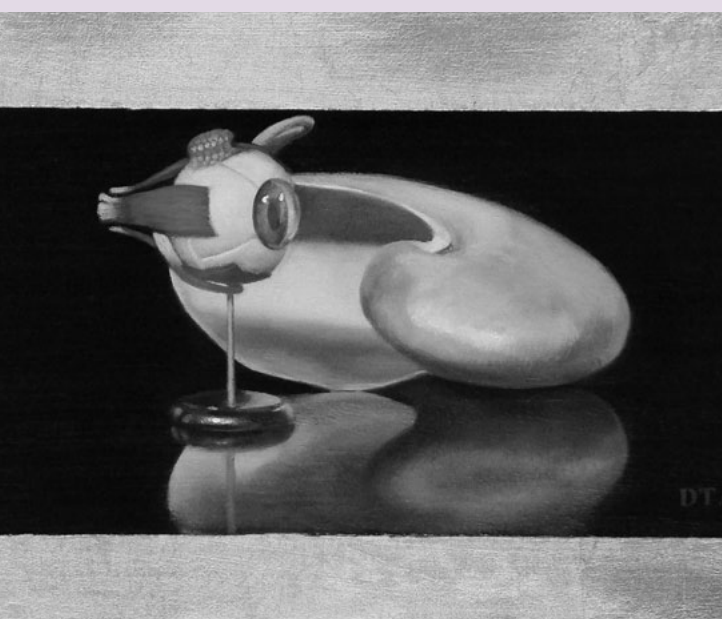


Mary Mullaney's studio in Driggs.

IF YOU AREN'T IN OVER YOUR HEAD,

how do you know how tall you are?

— TS Eliot



Dan Scott, *Shell and Eye*, paint on glass.



Ben Browne, *June 18, 2011*, oil on canvas with mixed media, 50 x 33 x 7", 2012.



Pete Grady, *Crack of Dawn*, digital media.

QuickFunds June

BOISE

Eliza Fernand for sculpture installation for public art event in Eagle: \$1,371

Eric Sandmeyer for composition and musicians for a piece with Idaho Dance Theatre: \$1,225

Cassandra Schiffler to create work for a solo exhibition at College of Idaho, Rosenthal Gallery, Caldwell: \$1,392

Dan Scott to study traditional glass painting in Siena: \$625

COEUR D'ALENE

North Idaho Friends of the Opera & the Arts for two free public concerts: \$1,337

EMMETT

Idaho Renaissance Faire (Emmett Community Playhouse) to support performances and exhibits: \$1,323

MERIDIAN

Jacqueline Nelson to begin a digital photography program for two schools: \$639

Joint School District for a program that explores history with shadow puppetry: \$1,361

MIDDLETON

Pete Grady for an exhibition of digital prints at North Idaho College, Corner Gallery, Coeur d'Alene: \$651

MOSCOW

Robert Caisley to write and present a new play at Missoula Colony: \$488

Vanessa Sielert for a commission of new work for alto saxophone and piano: \$665

POCATELLO

Rudy Kovacs for design and development of four woven forms: \$1,197

PRIEST RIVER

Priest River Elementary & Idaho Hill Elementary (West Bonner School District) for a dance program for grades 2-6: \$1,378

RUPERT

Rise Up and Sing for a music camp for students: \$1,347

QuickFunds September

BOISE

Annabel Armstrong for a mural apprenticeship in India: \$971

Alicia Boswell to make and exhibit new work in Italy: \$1,028

Ben Browne to create large artwork for an exhibition, College of Southern Idaho, Twin Falls: \$1,302

Stephen Heleker to make a short film based on an Idaho short story: \$935

Neysa Jensen to complete a mentor program with an author/ editor: \$289

Christian Lybrook for assistance with aspects of a short film: \$1,026

Troy Passey to prepare for an exhibition at Boise Art Museum: \$1,019

Rachel Reichert to attend National Arts Marketing Conference: \$507

Peggy Wenner to study art forms in China: \$446

Friends of the Historical Museum for the "Day of the Dead" exhibition: \$999

Global Lounge Group for board development training: \$989

BONNERS FERRY

Tama Meyer to attend the Idaho Arts Education Conference: \$446

DONNELLY

Donnelly Elementary & Barbara Morgan Elementary (McCall-Donnelly School District) for a samba music residency for third graders: \$1,039

MOSCOW

Prichard Art Gallery (University of Idaho) for extending a gallery art exhibition throughout the community: \$733

MOUNTAIN HOME

Tom Bennick to attend the conference "Watermarks 2012": \$489

POCATELLO

Omar Sarabia to create a series of large, mixed-media panels for exhibition in Idaho Falls and Pocatello: \$887

REXBURG

Lori Hansen to write and perform a one-person storytelling-theater show: \$910

TWIN FALLS

Magic Valley Arts Council for presenting an original melodrama by a local playwright: \$985

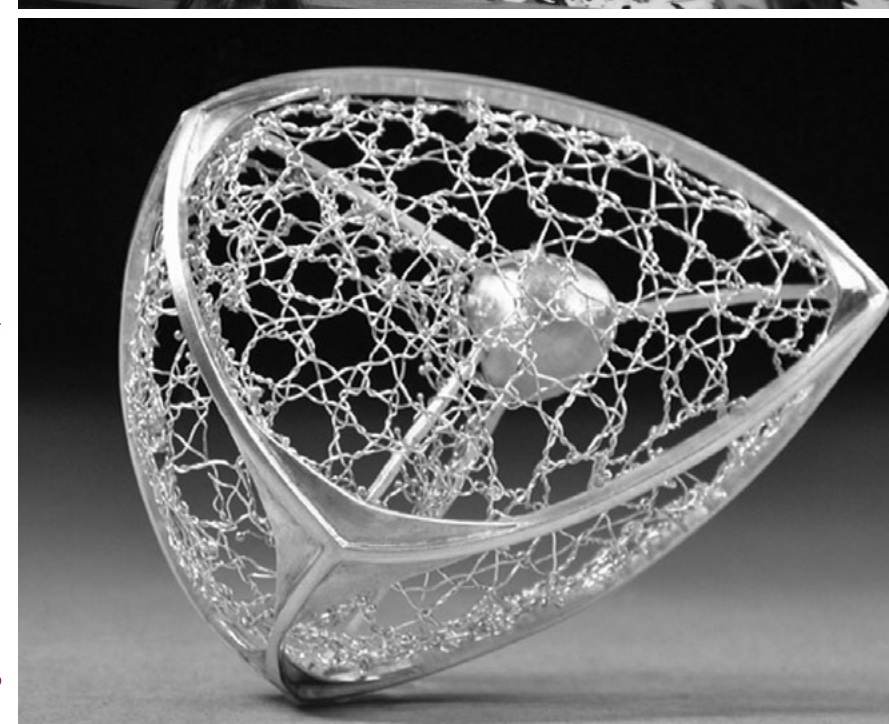
Cassandra Schiffler, *Blocks II*, oil paint on wooden blocks, approx. 3 x 3", 2012.



Calaveras altar, *Day of the Dead*, 2012.



Alicia Jane Boswell, *Surface Forming*, brooch, sterling silver, fine silver, 18 k gold, 6.4 x 5.1 x 2.5 cm, 2004, Tim Barker photo.



Omar Sarabia, *Sendas*, acrylic, 5' x 6'.





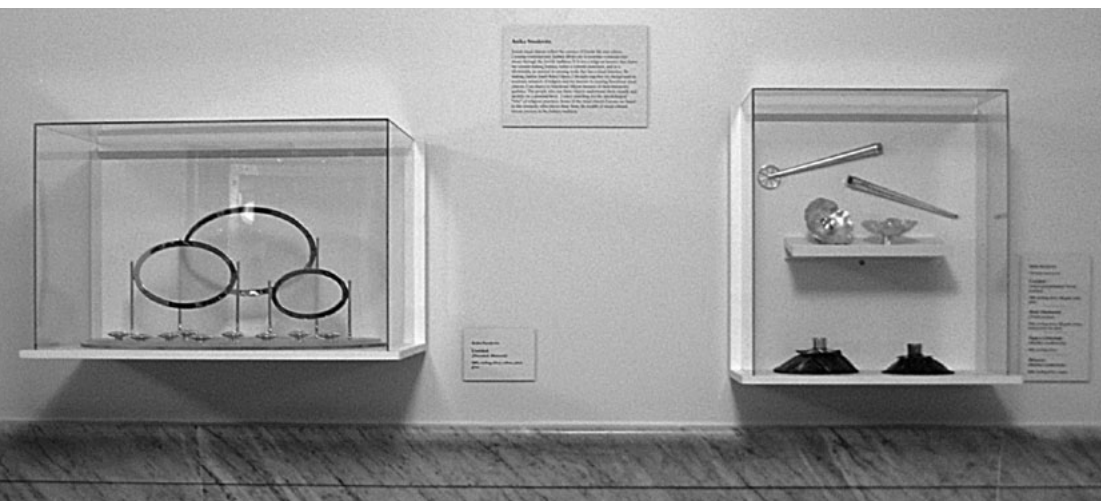
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P.O. Box 83720
Boise, Idaho 83720-0008
800.278.3863
208.334.2119
Fax: 208.334.2488
www.arts.idaho.gov
info@arts.idaho.gov



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Idaho Artists, Investing in Creativity - Exhibition, State Capitol, Dec. 2012 - Feb. 2013



Art encourages one about life generally; it shows the spiritual wealth of the world. – George Eliot

DEADLINES



*One luminary clock against the sky
Proclaimed the time was neither wrong nor right.*

– Robert Frost

Grants or Award

QuickFunds:

..... March 11, 2013

Individuals:

Literature Fellowships and Writer in Residence.....

..... January 31, 2013

Traditional Arts Apprenticeships..... January 31, 2013

Organizations:

Public Programs for the Arts..... January 31, 2013

Entry Track January 31, 2013

Arts Education:

Project Grants (schools and organizations).. January 31, 2013

Other:

Exhibition, Idaho Artists: Investing in Creativity

.....Dec. 2012-Feb. 10, 2013 (State Capitol)

Exhibition, Voices in Transition...Feb. 4-Apr. 30, 2013

(Alaska Bldg., Boise)

Writers & Readers Rendezvous.....May 2-4, 2013 (Boise)

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Latitudes is published by the Idaho Commission on the Arts. To be added to the mailing list without charge, contact the ICA.